

(43)

/

EP. 1

/S/B TK-43/

/RUN TK-43/

TELECINE: DUR: 32"

Opening titles

S/I

TJs: 1) SHADA

2) by Douglas Adams

3) Part One

END TELECINE.

S.O.F.



TAP: STOP

2

8

2

2Z, 3Z, 4Y

399 . 3 Z / 1. MODEL SHOT

LS think tank  
model against  
blue, beneath (THINK TANK STATION  
lens height. IN SPACE)

OVERLAY:

2. Z

LS red sun,  
slowly rotating

OVERLAY:

4Y - star backing

Slowly zoom in  
on 3Z

---

STOP TAPE:

---

3

3  
①

RECORDING ORDER FOR SCENES 2 - 4

1)	Shot 5G*
2)	Shot 2E+ - 2G+
3)	Scenes
4)	Shot 2H**
5)	Shot 2H***

3F, 1E, 1F, 2G, 2H, 5G

1. 1 E / 1/2. INT. THINK TANK MAIN CHAMBER.

CS SPHERE  
Tilt down to  
Scientist in  
seat 5

Track back,  
zoom out &  
jib up to  
high WA chamber

(ROUND THE WALLS  
ARE ARRAYS OF  
EQUIPMENT TV  
MONITORS, COMPUTERS,  
CONTROL CONSOLES.

SYMPHER: Hums, Clicks etc. & Skagra's Message
---

IN THE CENTRE IS  
A LARGE WHITE CONE,  
ABOUT THE HEIGHT  
OF A MAN.

THE SIDES ARE ABOUT  
SIXTY DEGREES.  
RATHER THAN PURELY  
ROUND, IT IS A  
HEXAGONAL FIGURE,  
WITH EACH OF THE  
SIX FACES SLIGHTLY  
RECESSED.

IN EACH OF THESE  
RECESSES LIES A MAN,  
EACH DRESSED IN A  
SORT OF WHITE TRACK  
SUIT AFFAIR, TO  
EMPHASISE THEIR  
IMPERSONALITY.

ON THE TOP OF THE  
CONE SITS A MATT  
GREY SPHERE, ABOUT  
EIGHTEEN INCHES IN  
DIAMETER.

A HUM, FAIRLY QUIET,  
IS COMING FROM THE  
EQUIPMENT.

Shot 1A: 5 G* CS Latin count-down XX11 - XX1 - XX
---

CU A DIGITAL DISPLAY, CLICKING DOWN TO ZERO./
--

Shot 1B: 2 E+ CMS Scientist in seat 5. Slow crab R around central column
--

THE CAMERA DOES A  
CIRCUIT OF THE CONE  
LOOKING AT EACH MAN'S  
FACE IN TURN.

(2 next)

4

2

(on 1)

ALL THE MEN HAVE  
THEIR EYES CLOSED,  
AND TOTALLY EXPRESSION-  
LESS FACES./

Shot 1C: 5 G\*  
A/B count-down  
X11 - X1 - X - 1X

CU THE DISPLAY AS IT  
REACHES ZERO. THE HUM  
INCREASES IN INTENSITY./

Shot 1D: 2 E+  
A/B  
Crab R to end on  
MCU Skagra. He  
opens his eyes

THE STRAIN SHOWS ON  
THE FACES OF EACH OF  
THE MEN.

THEN WE SEE THAT THE  
FACE OF ONE OF THEM  
SHOWS NO STRAIN.

THIS IS SKAGRA. HE  
OPENS HIS EYES AND  
LOOKS ABOUT WITHOUT  
MOVING HIS HEAD./

Shot 1E: 5 G\*  
A/B count-down  
111 - 11 - 1 - 0

SUDDENLY THE INTENSITY  
OF THE HUM INCREASES  
VERY SHARPLY./

2. 2 G

Best dial bank

3. 3 F

WA over fg console  
Scientists writhe about

TERROR AND ALARM  
REGISTERS ON THE FACES  
OF ALL THE MEN OTHER  
THAN SKAGRA.

THEY WRITHE IN THEIR  
POSITIONS.

/1 to F/  
/2 to H/

THEY PUT THEIR FISTS  
UP TO THEIR FOREHEADS.  
THEY CRY OUT./

Shot 3A: 2 G+  
A/B  
Skagra smiles. He  
stands out R to

4. 5 G

3-shot Scientists/  
Skagra. Track in  
with Skagra to dial  
bank

SKAGRA SMILES  
TRIUMPHANTLY. HE  
LEAVES HIS PLACE ON  
THE CONE AND SURVEYS  
HIS HANDIWORK.

HE CONSULTS SOME DIALS,  
SMILING WITH SATISFAC-  
TION./

Shot 4A: 5 G\*  
A/B Red  
V1 - V11 - V111

5. 3 F

A/B  
Scientists slump

THE DIGITAL COUNTER  
KEEPS GOING, NOW IN  
THE POSITIVE./

6. 2 H

CS SPHERE

SUDDENLY ALL THE NOISE  
STOPS SHARPLY, EXCEPT  
FOR A THIN DISTORTED IN-  
HUMAN BABBLE EMANATING  
FROM THE SPHERE.

7. 1 F

High WA fav. Skagra

SYMPHER:  
Voice babble

5

5  
③

(on 1)

Jib down & bring  
him fg L at console

THE MEN SLUMP, AND  
LIE STILL.

WITH BRISK EFFICIENCY  
HE PERFORMS CHECKS  
ON EACH OF THEM.

He pulls out switches,  
fuses etc.

HE CROSSES TO A  
COMMUNICATIONS CONSOLE  
WHICH FEATURES A VIDEO  
SCREEN AND RIPS OUT  
THE LEADS FROM ALL  
THREE MICROPHONES.

2 to G

HE TAKES FOUR OR FIVE  
PEGS OR FUSES FROM  
THE CONSOLE./

Shot 7A: 5 G\*  
A/B Screen goes  
blank

THE VIDEO SCREEN GOES  
BLANK./

8. 1 F  
A/B Skagra presses a  
prominent button

HE PRESSES A BUTTON  
WHICH SETS OFF A SERIES  
OF BLINKING LIGHTS.

SYPHER:  
Tape  
starts

Jib R as Skagra turns  
& signals to his  
sphere

HIS VOICE STARTS FROM  
A SMALL SPEAKER ON  
THE CONSOLE.

HE COMES DOWN, TURNS  
OFF A POWER SWITCH IN  
A SMALL FOREGROUND  
CONSOLE.

HE HOLDS HIS HAND UP  
IN A SORT OF "HOW"  
GESTURE./

Shot 8A: 2 H\*\*  
CS Cone  
OVERLAY 4Z  
CS sphere against  
green  
Tilt up & Pan L on 2H  
Then Pan R & up on 4Z

THE SPHERE, WHICH IS  
TOTALLY FEATURELESS,  
RISES OFF THE CONE  
AND TRAVELS TOWARDS  
HIM.

(on 1)

- 5/1 -

6

6  
④

Shot 8B: 2 H\*\*\*  
MS Skagra  
Sphere on aerial  
comes to his hand

IT COMES TO HIS  
HANDS OBEDIENTLY.

HE WALKS OUT OF THE  
CHAMBER)

9. 2 G

MLS Skagra frame L,  
sphere in hand  
Crab R to end on  
Scientists as  
Skagra X's to door

SKAGRA: (V.O.) This is a recorded  
message. The foundation for the  
study of advanced sciences is under  
strict quarantine. Do not approach.  
Do not approach. Everything is under  
our control.

(THE MESSAGE IS A  
LOOP AND STARTS  
AGAIN)/

10. 4 A

LS corridor

(1 next)

7

7  
5

(on 4)

4A

3. INT. THINK TANK. CORRIDOR.

Track back with Skagra  
to junction

(CURVING WHITE WALLED  
SPACE STATION CORRIDOR.

Track in with him to  
shuttle bay

SKAGRA CALMLY WALKS  
ALONG IT.

HE COMES TO A BAY  
MARKED "SHUTTLE CRAFT".

11.

1 F

WA scientists  
staggering about

HE ENTERS IT)/

(5 next)

(on 1)

- 7/1 -

8

6

3D, 1F, 5G

4. INT. THINK TANK. MAIN CHAMBER.

((Note: Tape Over))

12. 5 G

MS Scientist 4  
He falls to the  
ground fg

THE FIVE REMAINING  
MEN STAGGER AROUND  
VERY SLOWLY, CLUMSILY,  
AS IF THEY SIMPLY  
DON'T KNOW HOW TO  
CONTROL THEIR BODIES.

13. 3 D

MS Scientist 5  
uncomprehending

FOR TWO OF THEM THE  
EFFORT IS TOO MUCH  
AND THEY FALL TO THE  
GROUND.

14. 1 F

A/B  
Depress & zoom in to  
favour Scientists 1+6  
'Their minds have gone!'

THE REMAINDER SEEM  
NOT TO NOTICE OR  
COMPREHEND.

THEY SEEM TO BE UN-  
AWARE OF EACH OTHER  
OR INDEED OF ANY-  
THING AT ALL.

3 to N  
4 to M  
2 to Q

THEY ARE IN SHOCK.  
AS THOUGH THEIR  
MINDS HAVE GONE)

---

RECORDING BREAK: MOVE TO PROFESSOR'S ROOM (TARDIS IN CORNER)  
(RECORD SOME FILM)

---

- 7/1 -



2Z, 3Z, 4Y

400 . 3Z + 2Z /5. MODEL SHOT

3Z Detail on  
think tank  
model.

2Z CS Skagra's  
spaceship.

OVERLAY:  
4Y - star backing.

Pan L on 2 for  
spaceship take-off.

/Q TAPE: SYPHER/

(SPACE STATION IN SPACE.

SHUTTLE BAY OPENS,  
AND A SLEEK SPACE SHIP  
SLIDES OUT. IT MOVES  
SLOWLY AWAY FROM THE  
STATION.

401 . 3Z + 2Z /

3Z MS think tank  
model.  
2Z MLS Skagra's  
spaceship, coming  
up to cam L-R.

OVERLAY:  
4Y - star backing.

Zoom in on 2 &  
pan L to take  
spaceship out R.  
Slow zoom out  
on 3.

WE STAY WITH IT AS  
IT PICKS UP SPEED,  
LEAVING THE SPACE  
STATION IN THE DISTANCE.

WE HEAR THE TAPE MESSAGE  
IN DISTORT)

SKAGRA: (DISTORT) ... Do not approach.  
I repeat. Do not approach. Ever hing  
is under out control.

402 . 2 Z /

CS Skagra's  
spaceship.

OVERLAY:  
4Y - star backing.

Pan L on 2 to  
reveal spaceship.  
Zooming out the  
while.

(SUDDENLY IT PUTS ON  
A FANTASTIC SPURT OF  
SPEED WHICH DISTORTS  
OUR IMAGE OF IT AS IT  
SHOOTS AWAY FROM CAMERA  
AND VANISHES INTO THE  
FAR DISTANCE)

TAPE STOP

10

TELECINE 1A:

Ext. Streets of Cambridge. Day.

CHRIS PARSONS is cycling towards St. Cedd's College.

He is about thirty, a post-graduate scientist.

He wears jeans and a denim jacket, likes Bach, Bruckner and Status Quo and his hair is longish because he preferred the Sixties to the Seventies.

CUT

TELECINE 1B

Ext. College. Day.

CHRIS parks his bike outside the College and walks into first court. He pulls a scrap of paper out of his pocket and looks at it - it is the number of the room he is looking for.

He walks on into second court. He stops a PASSER-BY and shows him the room number.

The PASSER-BY points to the staircase in the far left hand corner.

CHRIS goes to it.

END TELECINE

1) Scenesetter. Zoom out from familiar landmark to L/A Kings Parade and/or cluster of academics in college gateway; Trinity Lane, etc.

2) MLS CHRIS PARSONS on bike meanders along Kings Parade (shot from rear of 2 CV)

3) L/A CHRIS enters frame R, cycles away from camera (top-hat)

4) LS CHRIS along Kings Parade, from Silver Street corner. Pan him L and out of shot.

5) CHRIS on bike enters tight frame R to park before Emanuel.

6) LS Emanuel facade, stone wall f/g. CHRIS enters the college.

7) LS archways in Front Court, lawn f/g. CHRIS appears, looks about.

8) CMS CHRIS checks directions. Pan him R to door to New Court.

New Court:

9) STUDENTS thru f/g. CHRIS enters thru doorway.

CHRIS: Excuse me!

He shows the paper.

10) LS court from Chronotis' doorway. STUDENT & DON in b/g. CHRIS enters from L bound for Chronotis' room.

11) 2-S STUDENT/DON. Pan R with CHRIS to Chronotis' doorway.

4M, 3W, 2Q, 2R

15. 2 Q / 6. INT. PROFESSOR CHRONOTIS' ROOMS IN COLLEGE.

MLS Chronotis  
unwrapping himself  
frame R at table  
Tardis up R,  
sofa fg.

(QUITE LARGE, WITH  
DARK OAK PANELLING.  
GENEROUSLY FILLED  
BOOKSHELVES, TABLES  
COVERED WITH BOOKS  
AND FILES OF PAPERS,  
FURNITURE THAT HAS  
SEEN BETTER DECADES.

IN A CORNER OF THE  
ROOM IS PARKED A  
LARGE BLUE POLICE  
BOX.

Pan him R thro' Tardis  
to unload briefcase  
at dining table

PROFESSOR CHRONOTIS  
IS IN THE ROOM, THOUGH  
CLEARLY HE HAS ONLY  
JUST COME IN BECAUSE  
HE IS TAKING OFF HIS  
GOWN AND SCARF AND UN-  
PACKING HIS BATTERED  
OLD BRIEF-CASE.

16. 4 M  
MCU Chronotis as  
he peers at Tardis

HE IS PRETTY ANCIENT,  
BUT DISTINGUISHED IN  
HIS YEARS.

AS HE GOES ABOUT HIS  
BUSINESS HE NOTICES  
THE TARDIS PARKED  
THERE, LOOKS AT IT  
VERY BRIEFLY OVER HIS  
HALF MOONS, GIVES A  
SLIGHT GRUNT AND THEN  
IGNORES IT./

17. 2 Q  
A/B Pan Chronotis R  
to draw curtains

HE IS CLEARLY NOT AT  
ALL PUT OUT BY IT.

Q Door Knock
-----------------

He exits fg L

A KNOCK AT THE DOOR)

PROFESSOR: Come in. (cont ...)

18. 4 M  
LS fav. door as Chris  
enters. Pan Chronotis  
L to kitchen

(PROFESSOR CHRONOTIS POTTERS  
OFF TO ANOTHER DOOR LEADING  
PRESUMABLY INTO HIS KITCHEN)/

12

(on 4)

(HE DOESN'T ACTUALLY  
LOOK TO SEE WHO IS  
COMING IN. IT IS OF  
COURSE CHRIS PARSONS)

19. 2 Q PROFESSOR: (cont) (AS HE DISAPPEARS BRIEFLY) Excuse the muddle. Creative disarray you know./  
MS Chris  
Pan him L into room
20. 4 M (CHRIS PARSONS IS SLIGHTLY BEMUSED BY THIS. HE DOESN'T ACTUALLY KNOW THE PROFESSOR./  
WA room fav. Chris HE STANDS AND WAITS)

CHRIS: Professor Chronotis?

PROFESSOR: Tea?

21. 2 Q CHRIS: Oh, thanks./  
MS Chronotis  
entering from kitchen
22. 4 M PROFESSOR: (ENTERING) Just put the kettle on./  
2-shot fav. Chris

CHRIS: Er, Professor Chronotis, I don't know if you remember, we met at a faculty party a couple of weeks ago. Chris Parsons.

2 to R

PROFESSOR: Oh yes, yes. Enjoy those faculty dos do you?

23. 3 N CHRIS: Well, you know .../  
Tight 2-shot  
fav. Chronotis  
Crab R with Chronotis  
to 2-shot  
Chris/Chronotis
- PROFESSOR: Lot of boring old dons talking away at each other, never listen to a word anybody else says.

(4 next)

13

13  
(40)

CHRIS: Well, yes. You said that ...

PROFESSOR: Talk talk talk. Never listen.

CHRIS: No, well ... I hope I'm not taking up your ... (IE VALUABLE TIME ETC)

PROFESSOR: Time? No no. When you get to my age, you'll find that time doesn't matter too much. Not that I expect you will get to my age.

CHRIS: Oh, really?

PROFESSOR: Yes, I remember saying to the last Master of College but one, ... or was it the last but two? May have been three.

CHRIS: (SLIGHTLY SURPRISED) Three?

24. 4 M  
Tight 2-shot fav.  
Chronotis  
Zoom out with him to  
deep 2-shot fav. Chris

PROFESSOR: Yes. Nice young chap.  
Died rather tragically at the age of  
.... Run over by a coach and pair.

CHRIS: What was it you said to him?

PROFESSOR: Oh, I don't know. Long time ago you know.

25. 2 R  
2-shot Chris/  
Chronotis

CHRIS: (DOUBTFULLY) Yeessss./ Er,  
Professor when we met, you were kind  
enough to sav that if I dropped round  
you would lend me some of your books  
on carbon dating.

26. 4 M  
A/B Chronotis exits L  
Hold on Chris

PROFESSOR: Oh yes. Happy to. Ah,  
there's the kettle./ (cont ...)

27. 2 R  
MS Chronotis re-entering

(HE BEGINS TO GO OUT  
TO THE KITCHEN AGAIN) /

(on 2)

PROFESSOR: (cont) You'll find the books you want at the far right of the bookshelf. Third shelf down.

28. 4 M (HE IS OUT OF THE ROOM BY NOW.)  
MS Chris  
Pan him L to  
bookshelves &  
zoom in to CMS Chris  
CHRIS PARSONS GOES OVER TO THE BOOKSHELF. ON THE WAY HE LOOKS RATHER ASKANCE AT THE TARDIS.  
HE PULLS A BOOK OUT OF THE SHELF THREE DOWN FROM THE TOP.  
HE LOOKS AT IT. IT IS CLEARLY NOT WHAT HE EXPECTED, AND IS VERY PUZZLING TO HIM)

(OFF) Or is it the second shelf down? Second I think. Anyway, take what you like.

29. 2 R (CHRIS PARSONS TAKES A COUPLE OF BOOKS FROM THAT SHELF ALSO, AND NODS WITH SATISFACTION: THIS IS WHAT HE HAD BEEN EXPECTING.  
A/B Empty frame  
PROFESSOR CHRONOTIS, OFF:)  
Milk?

30. 4 M CHRIS: Oh. Yes please.  
A/B  
PROFESSOR: (OFF) One lump or two?  
CHRIS: Two please.  
PROFESSOR: (OFF) Sugar?

31. 3 N CHRIS: (STARTLED) What?  
MS Chronotis

(4 next)

15

15  
(43)

(on 3)

Zoom out with him  
& Pan R to 2-shot  
Chris/Chronotis

(THE PROFESSOR COMES  
BACK IN CARRYING TWO  
CUPS.

THE PROFESSOR,  
CHUCKLING SLIGHTLY  
TO HIMSELF:)

PROFESSOR: Here you are.

(CHRIS PARSONS FEELS  
HE DOESN'T WANT TO BE  
HARRASSED BY THIS MAN'S  
ECCENTRICITY ANYMORE.

Chris X's fg.

HE GLANCES AT HIS WATCH)

CHRIS: Oh, actually Professor, I've  
just realized I'm going to be late  
for a seminar. I'm terribly sorry.  
Look, I'll bring these back to you  
next week, is that alright?

PROFESSOR: Oh, yes yes. Well, good-  
bye then.

32. 4 M  
WA fav. Chris  
Tardis up left

CHRIS: Goodbye./ Er ... actually  
Professor, can I just ask you, where  
did you get that?

(HE POINTS AT THE  
TARDIS.

THE PROFESSOR LOOKS  
AT IT OVER HIS HALF  
MOONS)

33. 2 R  
MCU Chronotis

PROFESSOR: That? I don't know./ I  
think someone must have left it  
there whilst I was out./

34. 3 N  
MS Chris

(Break next)

16

16

(on 3)

Pan L to Chronotis  
as Chris exits

CHRIS: I'll bring these back as soon  
as I ... er ... can ...

(HE GOES OUT.

Track in to favour  
book title as  
Chronotis sits

THE PROFESSOR PUTS  
DOWN THE TEAS AND  
SHRUGS SLIGHTLY TO  
HIMSELF.

THE PROFESSOR TAKES  
A BOOK FROM A PAPER  
BAG ON THE TABLE.

2 to Q

WE SEE THE TITLE  
"THE TIME MACHINE"  
"H.G. WELLS")

---

TAPE STOP:

STRIKE SOFA

---



~~17~~ 17

⑧

EPISODE 1 - REPLACEMENT PAGES 16 & 17

S/B TK-36/

RUN TK-36/

TELECINE TWO:     DUR: 2' 11"

S.O.F.

Ext. The Backs of the  
Colleges. Day.

Romana reclines in a punt,  
with an ancient Baedeker in her hand,  
as she listens to music from  
an old gramophone like the one  
the dog peers down.

The Doctor punts with skill,  
or at least with great elan.

THE DOCTOR:     Wordsworth!

With each punt stroke he  
chants the name of one  
of the Cambridge great .

THE DOCTOR:     Rutherford!  
                         Keynes!  
                         Empson!

ROMANA:     Who?

THE DOCTOR:     Some of the greatest  
thinkers in Earth's history have  
laboured here. Newton!

ROMANA:     Ah! You've mentioned  
him before.

THE DOCTOR:     Like all great thinkers  
he thought of the simplest things.  
"For every action there is an  
equal and opposite reaction".

ROMANA:     You mean he invented punting.

THE DOCTOR:     I wouldn't be at all  
surprised. There was no limit to  
his genius.

ROMANA: Its wonderful that something so primitive can be so...

THE DOCTOR: Civilised?

ROMANA: Yes, Its so simple. You just push in one direction, and the boat goes in the other.

THE DOCTOR: Sheer genius!

The Doctor punts with renewed vigour.

ROMANA: Oh I do like the spring. All the leaves, the colours, (the pouring rain)...

THE DOCTOR: Spring! This is October.

ROMANA: I thought you said we were coming for May week.

THE DOCTOR: I did. But May week's in June.

ROMANA: I'm confused.

THE DOCTOR: So was the Tardis.

A pause.

ROMANA: Oh I do like the autumn. All the leaves, the colours...

THE DOCTOR: At least with something as simple as a punt nothing can go wrong. No computers, no co-ordinates, no dimensional stabilisers. Just the water, the punt, a good pair of hands and ... and ...

ROMANA: The pole!

The pole sticks out of the mud beyond the reach of the Doctor. He attempts to hide his embarrassment.

19

19

S.O.F.

10

THE DOCTOR: I think its about time we went to see if the Professor's back in his room.

ROMANA: How?

THE DOCTOR: For every reaction there is an opposite and equally difficult action.

The punt passes under Clare Bridge. On top of it looking at them, but not necessarily for better reasons than coincidence, is Skagra. He has with him a carpet bag, large enough to hold the sphere.

We are aware for a moment of the thin babble of human voices again.

We pick up on the punt coming out from the other side of the bridge.

ROMANA: Doctor, did you just hear voices?

But the Doctor is paddling away ferociously.

END TELECINE TWO

3C 2C 4E

1. 3 C / 7. INT. CHRIS PARSON'S LAB.  
LS Chris enters  
'Crab L thro' fg apparatus  
& zoom in to MS at  
teleprinter  
  
Pan him R to  
pick up book  
  
(FULL OF EQUIPMENT,  
LAB BENCHES.  
  
A CARBON DATING  
MACHINE, SPECTRO  
ANALYSER, X-RAY,  
BUNSEN BURNER -  
THE LOT.  
  
CHRIS ENTERS.  
  
HE PUTS DOWN A  
LARGE SATCHEL HE  
HAS STRUNG OVER HIS  
SHOULDER. ~~HE GOES~~  
~~AND CHECKS A COUPLE~~  
~~OF PIECES OF EQUIPMENT.~~  
  
~~THEN HE COMES BACK TO~~  
~~THE SATCHEL~~ ~~AND~~ PULLS  
OUT SOME BOOKS.  
  
HE QUICKLY FLIPS THROUGH  
THE FIRST COUPLE, AND  
THEN PULLS OUT A THIRD.  
  
HE CLICKS HIS TONGUE  
WITH ANNOYANCE AT  
HIMSELF AS HE REALISES  
THAT THIS IS THE FIRST  
BOOK HE PICKED OFF THE  
PROFESSOR'S SHELVES,  
AND NOT ONE HE WANTED  
OR MEANT TO TAKE.  
  
STILL, OUT OF CURIOSITY  
HE LOOKS AT IT AGAIN,  
WITH MANY EXPRESSIONS  
OF PUZZLEMENT.  
  
HE IS SURPRISED BY  
TWO THINGS IN PARTICULAR:  
FIRST THE FACT THAT IT  
IS PRINTED IN A TOTALLY  
UNKNOWN ALPHABET, AND  
SECONDLY THE TEXTURE OF  
THE PAPER, WHICH FEELS  
VERY ODD TO HIM. HE  
RUBS IT BETWEEN HIS  
FINGERS. HE EVEN SNIFFS IT)
2. 2 C  
Chris reads apparatus fg  
Crab R with him to desk  
  
3. 4 E  
Low MS Chris sorts books  
He stares  
  
4. 2 C  
High CS Gallifreyan text  
  
5. 4 E  
A/B He sniffs,  
feels the paper  
Zoom in to favour  
his bafflement

RECORDING BREAK /3 to A/ /2 to B/ /4 to D/

TELECINE 3.

Ext. College. Day.

THE DOCTOR and ROMANA  
enter St Cedd's College.

THE DOCTOR, in the manner  
of a guide.

1) LS Emanuel gateway from St.  
Andrews Street. Romana and Doctor  
enter smartly cam L to R, away from  
camera.

THE DOCTOR: St Cedd's College,  
Cambridge. Founded in the year some-  
thing or other, by someone who's name  
I forget in honour of someone who for  
the moment escapes me.

2) 2-S Romana/Doctor.

Pan L with Doctor to  
Porter at noticeboard.

Romana takes up position  
frame R.  
(Master).

ROMANA: St Cedd?

THE DOCTOR: Do you know I think it very  
probably was? You should be a historian

ROMANA: <sup>I am</sup>  
~~I should be a nursemaid.~~

THE DOCTOR: Ah, excuse me ...

He has spotted one of  
the PORTERS sticking  
something on a notice-  
board outside the PORTER'S  
lodge.

PORTER: Yes sir?

Half recognises the  
DOCTOR.

Porter turns to:

3) 2-S Porter/Doctor,  
fav. Doctor. Porter at  
noticeboard L f/g.

PORTER: Ah, aren't you Doctor ... er.

THE DOCTOR: Yes, that's right.

PORTER: Took an honorary degree in  
1960.

22

22  
(6)

THE DOCTOR: Yes. How kind of you to remember.

PORTER: That's my job.

THE DOCTOR: And you do it splendidly well sir. Tell me, is ...

PORTER: Professor Chronotis in? Yes sir, he returned to his room a few minutes ago.

Porter turns back to:

4) CU Porter.

THE DOCTOR: How did you know I wanted to see Professor Chronotis?

PORTER: That's who you asked to see when you were here in 1964, 1960, and 1955.

5) CU Doctor.

6) As (2).  
Doctor reacts to Romana.

THE DOCTOR: Really, is that so? I was also here in 1958.

7) As (5)

PORTER: (PUZZLED) Were you sir?

8) As (4)

THE DOCTOR: Yes, but in a different body.

9) As (5)

PORTER: Just as you say sir.

10) As (2)  
Pan them R away.

THE DOCTOR: Nice to see you again sir. Come on Romana.

They walk through the college to PROFESSOR CHRONOTIS'S staircase.

END TELECINE 3.

4M, 3N, 2Q, 2R

35. 3 N / 8. INT. PROFESSOR CHRONOTIS'S ROOM.

Over shoulder  
MS Chronotis fav.  
fire

(PROFESSOR CHRONOTIS  
IS SITTING READING.

Elevate & pan him L  
to kitchen

HE GETS UP AND GOES  
TO THE KITCHEN.

Q Knock

JUST AS HE GOES OUT,  
THERE IS A KNOCK AT  
THE DOOR)

36. 4 M PROFESSOR: Come in./

WA room fav. Romana  
& Doctor. They sit

(HE EXITS. THE  
DOCTOR & ROMANA  
COME IN)

37. 2 Q DOCTOR: Sit down./ He'll ask us if  
we want tea.

Deep 2-shot  
Romana/Doctor  
fav. Romana

PROFESSOR: (OFF) Tea?

DOCTOR: Yes please. Two cups.

PROFESSOR: (OFF) Milk?

DOCTOR: Yes please.

PROFESSOR: (OFF) One lump or two?

DOCTOR: Two please. And two sugars.

38. 3 N (ROMANA LOOKS AT  
HIM IN BEWILDER-  
MENT./  
MS Chronotis entering

THE PROFESSOR POKES  
HIS HEAD ROUND THE  
CORNER)

/2 to R/

39. 4 M PROFESSOR: Ah! Doctor, how splendid  
to see you!./

3-shot Romana/  
Chronotis fg./Doctor

(2 next)

24

24  
(40)

(on 4)

DOCTOR: And you Professor. This is Romana.

PROFESSOR: Ah, my child, delighted, delighted. I've heard so much about you.

DOCTOR: (SURPRISED) Have you?

40. 2 R  
Tight 2-shot  
Chronotis/Doctor  
fav. Chronotis.  
Pan him L to kitchen

ROMANA: Of course he has! /

PROFESSOR: Well, I haven't yet, but I'm sure I will have done. When Time Lords get to my age, they tend to get their tenses muddled up. ~~Now would you have liked some biscuits too?~~ /

41. 4 M  
CMS Doctor

~~DOCTOR: I wouldn't have said no!~~

~~PROFESSOR: Bath Olivers?~~

42. 3 N  
CMS Romana's reaction

~~DOCTOR: <sup>have</sup> Can't complain~~

TAPE STOP : 3 to Q



25

29  
18

3A 2B 4D 4C

6. 2 B / 10. INT. CHRIS PARSON'S LAB.

MS Chris at sink  
He dries his hands

(CHRIS HAS JUST  
SET UP HIS MICRO-  
SCOPE..

7. 4 D  
MLS Chris, microscope fg

He crosses to MS at desk,  
starts to dissect

HE IS NOT CERTAIN  
THAT HE SHOULD BE  
DOING THIS, BUT HE  
PICKS UP THE BOOK,  
OPENS IT, AND TRIES  
TO SLICE A SLIVER OF  
PAGE WITH A RAZOR BLADE.

8. 3 A  
CS dissection

HE CAN'T CUT THE PAPER.

9. 4 D  
A/B He tries again

THIS ASTONISHES HIM.

10. 2 B  
MLS Chris  
rack back with him to  
reveal spectrograph fg L

HE TAKES THE BOOK  
OVER TO A SPECTRO-  
GRAPHIC ANALYSER  
(IDENTIFY WITH LABEL  
ON IT "SPECTROGRAPH")

11. 2 A  
to C/  
book into spectrograph

HE PUTS THE BOOK INTO  
IT, WITH THE SPINE  
FOLDED BACK SO THAT  
ONLY ONE PAGE IS  
ACTUALLY BEING EXAMINED.

12. 3 A  
Hold Chris R  
as he waits

HE RETURNS THE SPECTRO-  
GRAPH ON.

13. 4 C  
Spectrograph humming  
An explosion

AFTER HUMMING FOR A  
FEW MINUTES IT EMITS  
A LOUD BANG FROM INSIDE  
AND SMOKE STARTS TO POUR  
OUT OF IT.

14. 3 A  
Pan Chris L  
to switch fg

CHRIS IS HORRIFIED AND  
RIPS THE PLUG OUT OF  
THE WALL)

15. 2 B  
CS smoke pour over book

RECORDING BREAK

/3 to B/ /2 to C/

26

26  
T1

4M, 3Q, 2R

43. 3 Q / 9. INT. PROFESSOR CHRONOTIS' ROOMS.  
Deep 2-shot  
Doctor/Romana

(DOCTOR, ROMANA AND  
PROFESSOR AS BEFORE)

44. 2 R ROMANA: Three hundred years? /  
CMS Chronotis

PROFESSOR: Yes, my dear.

ROMANA: And in the same set of rooms?

45. 4 M PROFESSOR: Ever since I retired from  
CMS Romana Gallifrey. /

46. 2 R ROMANA: Didn't anybody notice? /  
A/B

PROFESSOR: Yes! One of the delights of  
the older Cambridge colleges. Everyone  
is so discreet. / Anyway, Doctor, young  
fellow. What can I do for you?

47. 4 M DOCTOR: What can you do for me? What  
High 3-shot can I do for you? You sent for me.  
fav. Doctor

PROFESSOR: Sent for you?

48. 2 R DOCTOR: I got your signal. /  
MCU Chronotis

49. 3 Q PROFESSOR: Signal? What signal? /  
A/B

DOCTOR: Romana. Didn't we pick up a  
signal from the Professor? Would we come  
and see him as soon as possible?

50. 2 R ROMANA: Yes. We came straight away. /  
A/B

/3 to N/

PROFESSOR: I never sent you a signal.  
And it's very splendid to see you  
Bath Oliver? /

51. 4 M  
Tight 2-shot  
Chronotis/Doctor  
fav. Doctor  
Zoom in to CMS Doctor  
as Chronotis sits back

DOCTOR: Yes, but if you didn't send  
that signal ... who did?

27

25  
(7)

TELECINE 4.

Ext. Streets of Cambridge

We follow SKAGRA walking  
through the streets of  
Cambridge.

FAVOUR the bag.

END TELECINE 4.

1) Tracking Skagra along Kings  
Parade pavement (from 2 CV).

Zoom in to favour bag as Skagra  
overtakes us.

28

32  
19

RECORDING ORDER FOR SCENE 12:

- 1) Shots 18 and 20 (4C\*)
- 2) The Scene

3B 2C 4E

4C\*

16. 4 E / 12. INT. CHRIS PARSON'S LAB. DAY.

MLS Chris places  
book into  
X-ray machine

(CHRIS NOW HAS THE  
BOOK UNDER AN OLD  
X RAY MACHINE.

17. 3 B  
CS book. Tilt up to  
CMS Chris thro' glass

HE WATCHES FROM  
BEHIND THE SHIELD  
WINDOW AS HE TAKES  
A PLATE.

THE BOOK STARTS TO  
GLOW.

Shot 18: 4C\*  
CS book with  
co-axial page.  
ROLL BACK & MIX  
in original book.  
Rapid mix to and  
fro from pass 2

HE HASTILY SWITCHES  
THE MACHINE OFF AND  
APPROACHES THE BOOK  
CAREFULLY.

19. 3 B  
A/B Chris switches off  
machine, opens door

HE IS WEARING A FULL  
PROTECTIVE APRON AND  
IT SEEMS MOST ODD  
THAT HE SHOULD  
APPEAR ALMOST AFRAID  
OF THE BOOK.

Shot 20: 4C\*  
A/B Chris hand in  
on pass 2. He  
withdraws it  
sharply

HE REACHES OUT A  
HAND TO TOUCH IT,  
THEN WITHDRAWS AS  
IF BURNT)

21. 2 C  
MS Chris withdrawing hand  
Zoom in to a baffled  
profile MCU

RECORDING BREAK

/3 to A/

/2 to B/

4M, 3N, 2R

52. 4 M / 11. INT. PROFESSOR CHRONOTIS'S ROOMS. AS BEFORE.

Tight 2-shot  
Chronotis/Romana  
fav. Romana

(DOCTOR, ROMANA AND  
PROFESSOR AS BEFORE)

PROFESSOR: Wait!

53. 2 R

Low 2-shot  
Chronotis/Romana  
fav. Chronotis

ROMANA: (STARTLED) What for?

PROFESSOR: I've had an idea about who  
might have sent that message.

ROMANA: Who?

54. 3 N

High 3-shot  
Chronotis/Doctor/  
Romana

PROFESSOR: Me! /

DOCTOR: But you just said ...

As Chronotis leaves,  
depress and Crab R  
to deep 2-shot  
Doctor/Romana

PROFESSOR: I know. Memory's getting a  
bit touchy of late. Doesn't like to be  
prodded about too much. But my dear old  
things, I must have sent it ages ago.

ROMANA: I said you'd got the time  
wrong Doctor.

DOCTOR: I know, but you're always  
saying that.

ROMANA: Well you're always getting the  
time wrong.

DOCTOR: What was it about Professor?

PROFESSOR: (oov) What was what about?

55. 2 R

CMS Chronotis  
Pan him R

DOCTOR: (PATIENTLY) The message. /

(on 2)

56. 4 M Tight 3-shot  
fav. Doctor,  
Chronotis fg L
- PROFESSOR: I don't know. You've seen  
it more recently than I have./
- DOCTOR: Was it to do with the voices?
- PROFESSOR: What voices?
- DOCTOR: When I was on the river I  
heard a strange sound, a sort of babble  
of inhuman voices. Didn't you Romana?
57. 2 R A/B - Chronotis sits
- ROMANA: Yes./
58. 3 N MCU Doctor
- PROFESSOR: Oh just undergraduates  
~~talking to each other I expect. Five~~  
~~tried to have it banned, but no./~~
59. 4 M MCU Romana
- DOCTOR: No, this wasn't something like  
that, it was ... it was like a lot of  
people, or ghosts ... very quietly./
60. 2 R MCU Chronotis
- ROMANA: Screaming ... /
61. 3 N A/B
- PROFESSOR: Overwrought imaginings,  
Doctor. No, I remember what it was./
62. 4 M 3-shot fav. Doctor  
Chronotis leans forward
- DOCTOR: What?/
- (THE PROFESSOR  
BECOMES SLIGHTLY  
PREOCCUPIED WITH WHAT  
SEEMS TO BE AN UNPLEASANT  
MEMORY)
63. 2 R A/B
- PROFESSOR: Delicate matter, slightly./  
It was about a book ... /
64. 3 N A/B
- DOCTOR: A book?
- DOCTOR: A book?

31

32

TO. INT. CHRIS PARSON'S LAB.

~~(CHRIS HAS JUST  
SET UP HIS MICRO-  
SCOPE..~~

~~HE IS NOT CERTAIN  
THAT HE SHOULD BE  
DOING THIS, BUT HE  
PICKS UP THE BOOK,  
OPENS IT, AND TRIES  
TO SLICE A SLIVER OF  
PAGE WITH A RAZOR BLADE.~~

~~HE CAN'T CUT THE PAPER.~~

~~THIS ASTONISHES HIM.~~

Chris

HE TAKES THE BOOK  
OVER TO A SPECTRO-  
GRAPHIC ANALYSER  
(IDENTIFY WITH LABEL  
ON IT "SPECTROGRAPH")

HE PUTS THE BOOK INTO  
IT, WITH THE SPINE  
FOLDED BACK SO THAT  
ONLY ONE PAGE IS  
ACTUALLY BEING EXAMINED.

HE TURNS THE SPECTRO-  
GRAPH ON.

AFTER HUMMING FOR A  
FEW MINUTES, IT EMITS  
A LOUD BANG FROM INSIDE  
AND SMOKE STARTS TO POUR  
OUT OF IT.

CHRIS IS HORRIFIED AND  
RIPS THE PLUG OUT OF  
THE WALL)

TELECINE 6:

Ext. Cambridge Streets.

SKAGRA walking down a main road. There are PEOPLE and cars around.

He is looking for a car to steal, but does not wish to be conspicuous.

He passes a small side street, glances up it, sees one solitary car there.

He goes up to the car.

There is A MAN in the passenger seat.

SKAGRA takes no notice of this. He gets into the driver's seat and drives off.

THE PASSENGER gapes in astonishment.

SKAGRA doesn't take his eyes off the road. With one hand he opens the Doctor's bag.

To THE PASSENGER's astonishment the black sphere floats up out of it.

The thin babble of voices is heard.

1) LS Skagra & his bag along Benet Street, south side, traffic thru f/g.

2) CMS Skagra in from L, peers L of frame, and exits L.

3) L/A bollards. Skagra thru frame R to L.

4) Deep 2-S - Passenger L f/g in car. Skagra approaches in b/g.

5) LS Cavendish arch f/g. Skagra climbs into car.

6) As (4)  
Skagra drives off. Car leaves frame L.

7) Semi-profile CMS Passenger.

PASSENGER: Who are you? What the blazes do you think you're doing?

8) Rear 2-S Passenger/Skagra. Skagra into second gear, opens bag.

9) CS bag (from passenger seat). Sphere appears, powered by car aerial.

10) As (7)  
Passenger looks down in amazement.

11) As (8)  
Sphere, on rod, floats between them.



The sphere presses itself against THE PASSENGER's forehead.

The babble sound increases sharply for a moment, THE PASSENGER writhes, then stiffens in his seat.

The sphere then detaches itself and sinks back into the bag.

Meanwhile, SKAGRA drives on, unconcerned.

WE ESTABLISH that at that moment SKAGRA is driving past the front of the College.

END TELECTINE 6.

12) Deep 2-S fav. Skagra.  
(From passenger side mount and well rehearsed before car moves off.)

Sphere, on rod behind Passenger's head, noodles the Passenger. He writhes and stiffens.

13) Across front of Free School Lane. Skagra's car enters frame L. Skagra turns, unconcerned, into Downing St. (Sphere fixed to Passenger's head into forehead pin). Pan car R away.

14) As (12).  
Sphere detaches itself.

15) As (9).  
Sphere disappears.

16) Junction of Downing Street and St. Andrews Street: Skagra's car in L. Hold on Emanuel College facade.

- 32A/1 -

34

35

18

/S/B TK 36/

/RUN TK 36/

TELECINE 6A:    DUR: 0'10"

Ext. Cambridge Streets.  
Day.

SKAGRA drives past  
the front of the  
College.

END TELECINE 6A

S.O.F.



4L, 3M, 2P

65. 2 P / 13. INT. PROFESSOR CHRONOTIS'S ROOMS.  
Low 2-shot  
Chronotis/Romana  
fav. Chronotis

(THE PROFESSOR IS UP  
AT THE BOOKSHELVES.  
HE HAS JUST TAKEN  
DOWN A BOOK.

THE DOCTOR AND ROMANA  
ARE LOOKING SUDDENLY  
SLIGHTLY ALARMED.

THEY HAVE JUST HEARD  
THE VOICES AGAIN,  
THOUGH FAINTLY)

66. 3 M  
Deep 2-shot  
Doctor/Romana

PROFESSOR: (HE LISTENS)  
Did you just hear voices?/

THE DOCTOR: Professor ... I think ...  
Yes! Romana?

ROMANA: Yes. Very faint this time.  
From ...

THE DOCTOR: Was it anything to do  
with that book?

67. 2 P  
A/B

PROFESSOR: What?/ No, that's just  
(Cont....)

(4 next)

36

37

(53)

- 34/1 -

(on 2)

PROFESSOR: (Cont.) a book I ... well  
accidentally brought from Gallifrey.

ROMANA: From Gallifrey?

68. 4 L MCU Romana PROFESSOR: Yes./

69. 2 P MCU Chronotis ROMANA: You brought a book from  
Gallifrey to Cambridge!/  
MCU Chronotis

70. 3 M 3-shot fav. Doctor ~~PROFESSOR: Yes, just a few knick  
knacks you know. / And you know how  
I love my books, Doctor.~~

~~(THE PROFESSOR IS  
VERY CAGEY)~~

Doctor X's d'stage  
to them

~~THE DOCTOR: You just said you  
brought it by accident.~~

~~PROFESSOR: An oversight. I over-  
looked the fact that I decided to bring  
it. Just for study you know. But as  
I'm now getting ... very old ...~~

71. 2 P Low 2-shot Chronotis/  
Romana fav. Chronotis THE DOCTOR: You thought I'd take it  
back to Gallifrey for you!/  
Low 2-shot Chronotis/  
Romana fav. Chronotis

72. 4 L A/B PROFESSOR: Well, now that I'm retired,  
I'm not allowed to have a Tardis./  
A/B

(IN FACT HE DELIBERATELY  
DOESN'T SAY THAT HE  
HASN'T GOT ONE, ONLY THAT  
HE ISN'T ALLOWED TO HAVE ONE)

73. 3 M 2-shot Chronotis/  
Doctor THE DOCTOR: Professor, I don't want  
to criticise, but it's terribly risky  
(Cont ...)  
2-shot Chronotis/  
Doctor

(Pause next)

- 34/1 -

(on 3)

THE DOCTOR: (Cont.) to take books  
from Gallifrey. They could be so  
dangerous in the wrong hands, couldn't  
they?

(MEANWHILE, THE  
PROFESSOR HANDS  
THE DOCTOR A BOOK)

RECORDING PAUSE:

3 to N /  
4 to M /

38

39  
20

2B 4E

22. 4 E / 14. INT. CHRIS PARSONS LAB  
CU Chris

(CHRIS IS ON  
THE PHONE)

23.	2	B	High profile	CHRIS: Keightley? Yes it's Chris.
			MS Chris at desk	Listen, I've just/... what? Yes,
24.	4	E		I'm fine. Now listen, listen ...
		A/B		stop being busy because this is
				very important./ If you want to
				see the World of Science turned on
				its head come to my Lab. Yes,
25.	2	B		that's what I said, my lab.
		A/B		No, not in two hours, now./ Coming?
				Good./
26.	4	E	CS receiver replaced	
			Tilt up and push	
			focus to CMS Chris	

---

RECORDING BREAK

---

4M, 3N, 2P

74. 3 N / 15. INT. PROFESSOR CHRONOTIS' ROOMS.  
MS Doctor with book  
Pan him R to 2-shot  
with Romana

(THE DOCTOR READS FROM  
THE BOOK THE PROFESSOR  
HAS HANDED HIM)

THE DOCTOR: "And in the Ancient  
days of Rassilon, five great  
principles were laid down. Can  
you guess what those principles  
were children?"

ROMANA: It's just a Gallifreyan  
Nursery Book.

~~THE DOCTOR: I know!~~

~~ROMANA: I had that when I was a  
time lot.~~

75. 2 P  
WA fav. Chronotis

~~THE DOCTOR: It's very good!~~

PROFESSOR: Oh, no no, that's just  
a memento. Not the right  
book at all. Now where is it? Is  
this the one?/

76. 3 N  
CMS Chronotis  
at bookshelf

(HE PICKS OUT  
ANOTHER)

77. 4 M  
2-shot Doctor/Romana  
Crab R with Doctor  
to 2-shot with Chronotis

No, not that one. Where is it? I  
know it's here somewhere./

(HE BEGINS TO SEARCH  
MORE URGENTLY)

(Break next)

40

(57) 43

4N, 3Q, 2R

78. 4 N 2-shot Romana/  
Chronotis / ~~16. INT. PROFESSOR'S ROOM AGAIN. DAY.~~

Crab L to reveal  
Doctor fg L

(BOOKS ARE ALL OVER  
THE PLACE NOW.

THE PROFESSOR  
LOOKING AMONGST THEM  
ALL FEVERISHLY.

THE DOCTOR AND  
ROMANA ARE HELPING  
HIM BY DISCARDING  
BOOKS WHICH ARE  
OBVIOUSLY NOT THE  
ONE)

ROMANA: Well what does it look like?

PROFESSOR: Mmm?

ROMANA: What's it called?

PROFESSOR: It's the Ancient and  
Worshipful Law of Gallifrey.

THE DOCTOR: The Worshipful and Ancient  
Ancient Law of Gallifrey?

PROFESSOR: Little red book,  
about five by seven./

79. 3 Q 3-shot Doctor/  
Romana/Chronotis

THE DOCTOR: Professor, how did that  
book get out of the Panopticon  
Archives?

PROFESSOR: Well, what I did you  
see is ... well I just took it.

(2 next)



(on 3)

80. 2 R  
MCU Doctor

~~THE DOCTOR: Took it?~~

~~PROFESSOR: Well, no one on Gallifrey is that interested in Ancient History anymore. And I thought that ... possibly certain things would be safer with me./~~

~~THE DOCTOR: And were they?~~

~~PROFESSOR: Well, in principle.~~

81. 4 N  
Doctor leads  
Professor to fg 2-shot,  
Romana up R

~~THE DOCTOR: Delicate matter, Professor./~~ That book dates back to the days of Rassillon ...

PROFESSOR: (INGENUOUSLY) Does it? Oh, er yes it would do. Yes.

THE DOCTOR: It's one of the artifacts.

PROFESSOR: Is it? Indeed.

THE DOCTOR: Professor, you know that perfectly well.

Rassillon had secrets and powers that even we don't fully understand. You've no idea what might be hidden in that book.

PROFESSOR: Well there's not much chance of anyone else understanding it then is there?

82. 2 R  
MS Doctor  
Pan him R to  
low 2-shot  
Doctor/Romana

THE DOCTOR: I only hope you're right. I think we'd better find it./  
Romana, little red book.

(Break next)

- 41A/1 -

43

45  
(59)

(on 2)

ROMANA: Seven by five.

(THEY LOOK AGAIN)

PROFESSOR: It could have been green.

---

TAPE STOP: SET IN SOFA

3 to N

4 to M

---

- 41A/1 -

44

TELECINE 7:

Ext. Country Road.  
Day.

SKAGRA driving.

He eventually pulls over and parks the car out of the way off the road.

He walks into what is apparently a totally deserted field.

He then appears to walk up some invisible steps.

As he does so he slowly disappears from the head downwards.

He has entered a spaceship invisible to our eyes.

END TELECINE 7.

1) Nice LS Skagra's car thru Grantchester village. Pan to establish "no passenger".

2) L/A 'Red Lion' L of frame. Skagra's car through frame to park under trees.

3) Over bonnet of Skagra's car - it draws up. Skagra takes carpet bag and leaves frame R.

4) L/A Skagra thru gate. Pan him R into field.

5) 35mm. Set up 1. Wide angle. (Skagra up ramp at Ealing.)

6) 35mm. Set up 2. Low angle. (Skagra up ramp at Ealing to disappear)

45

5

RECORDING ORDER FOR EP. 1 SC. 17 AND EP. 3 SC. 6:

- 1) Shots 209 & 226  
Cams 2M\* & 3V
- 2) The Scenes

2M\* 2M 2N 1P 4R 3U 3V - CSO sphere

/17. INT. SKAGRA'S SPACECRAFT.

Shot 209: 2M\*  
CS appropriate  
backing  
OVERLAY 3V -  
sphere  
Tilt down on 2

(THE INTERIOR OF  
THE SHIP REFLECTS  
THE SLEEK AND DEADLY  
EXTERIOR - COMFORTABLE  
IN A SPARTAN WAY.

210. 1 P  
High WA fav. Skagra  
He crosses to frame L

SKAGRA PAUSES IN  
ABSOLUTE STILLNESS  
FOR A FEW MOMENTS.

211. 2 M (Locked Off)  
MS Skagra  
Cloak & hat fg.  
  
Jump cut out cloak & hat  
Pan Skagra R to sit

WHEN HE SPEAKS WE  
WILL REALISE THAT  
THERE IS NO OTHER  
BEING PRESENT FOR THE  
RESPONSE, WHEN IT  
COMES, IS FROM THE  
ENTITY OF THE WHOLE  
SHIP ITSELF - A  
WOMAN'S VOICE)

SKAGRA: Rest me!

He shuts his eyes

(SKAGRA SITS IN ONE OF  
THE LOUNGERS)

(HIS HEAD IS BATHED  
IN A GENTLE AURA FOR  
A FEW MOMENTS.  
THE AURA DISAPPEARS.)

212. 1 P  
CMS Skagra

Post-gallery:  
S/I orange glow

Feed me! /

(BY HIS SIDE A  
BEAUTIFULLY PREPARED  
SERVING TROLLEY LADEN  
WITH EQUALLY  
DELIGHTFUL FOOD  
APPEARS.)

213. 2 M  
CS arm-rest  
Jump cut in food tray

RECORDING PAUSE: 2 to N

46

47  
⑥

214. 2 N  
MS Skagra, tray fg R  
He starts to eat
215. 4 R  
O/shoulder Skagra  
fav. screen
216. 2 N  
CU Skagra
217. 4 R  
A/B
218. 2 N  
BCU Skagra
219. 4 R  
A/B
220. 2 N  
A/B
221. 4 R  
CS screen
222. 2 N  
CMS Skagra
- SKAGRA OPENS HIS EYES, REFRESHED AND REVITALISED. HE TAKES SOMETHING FROM THE TROLLEY AND BEGINS TO EAT),
- SKAGRA: (cont) I have confirmed the location of the book. It shall soon be mine.
- SHIP: Congratulations my Lord.,
- ~~that Time Lord~~  
SKAGRA: Tell me of the one called ~~the Doctor!~~,
- INTER-EDIT 2 & 4 FROM HERE
- (A SCREEN ON THE WALL A BEWILDERING AND, TO US, UNINTELLIGIBLE RAPID SERIES OF IMAGES.)
- ~~B.C.U. SKAGRA'S FACE. HE IS BLINKING VERY FAST, ASSIMILATING THE MATERIAL.~~
- ~~THE PROCESS STOPS)~~
- ~~He has no more power than all the others. Only one man has the power I seek. Once I have the book that power shall be mine. Get me the Carrier Ship.~~
- (THE SCREEN FLICKERS AND RESOLVES INTO A NEW IMAGE.
- BEFORE IT RESOLVES WE RESUME ON SKAGRA'S FACE)
- SCREEN:  
VT INSERT 1  
DOCTOR IMAGES  
CUT TO: 3U  
SLASHED DRAPE  
AREA

47

7

(on 2)

SKAGRA: (cont.) Commander, all goes well. I shall join you shortly. Then let the Universe prepare itself for me

223. 4 R  
A/B

(C.U. THE SCREEN.

SCREEN: 3U  
A/B  
KRARG APPEARS

ON IT IS THE FACE  
OF THE KRARG  
COMMANDER, A FACE  
WHICH SEEMS TO BE  
COMPOSED OF LUMPS  
OF COAL WITH BURNING  
EYES)

KRARG COMMANDER: Everything is ready for you My Lord./

224. 2 N  
BCU Skagra, smiles

~~SUPOSE CAM~~ Roll  
End  
Credits:

~~FADE OUT~~ →

RECORDING BREAK:

48

49  
(60)

No page 19  
~~30~~

"DOCTOR WHO"

'SHADA'

EPISODE TWO

~~4M, 4N, 3N, 3Q, 5Q, 2R~~

83. 5 Q / 1. INT. PROFESSOR'S ROOM.  
CS books

Tilt up to  
2-shot Romana/Doctor,  
cheek to cheek

(THE DOCTOR  
AND ROMANA  
SITTING  
AMIDST THE  
CHAOS OF  
BOOKS.

THE PROFESSOR  
IS IN THE  
KITCHEN, MAKING  
THE INEVITABLE  
CUP OF TEA.

THEY LOOK AT  
A FEW LAST  
TITLES)

(3 next)

49

50  
(61)

(on 5)

ROMANA: ~~Roget's Thesaurus.~~

THE DOCTOR: ~~British Book of Wild Birds.~~

ROMANA: ~~Alternative Betelgeuse.~~

~~THE DOCTOR:~~ ~~The Time Machine.~~

84. 3 N  
2- shot Doctor  
fg L amongst books

~~ROMANA:~~ ~~Wuthering Heights./~~

~~THE DOCTOR:~~ ~~Tandoori Chicken for  
Starters.~~

~~ROMANA:~~ ~~Sweeney Todd.~~

85. 5 Q  
A/B  
Doctor arrives  
frame L

THE DOCTOR: No Worshipful and Ancient  
Law of Gallifrey./

ROMANA: Do you really think it is  
important.

~~THE DOCTOR:~~ ~~It's one of the artifacts  
of Rassilon.~~

~~ROMANA:~~ ~~But other than it's historical  
value.~~

*of Rassilon*

THE DOCTOR: Yes. Each of the artifacts  
was imbued with stupendous power. The  
meanings of most of them have been  
lost, but the power remains. And the  
rituals of the Time Lords

~~ROMANA:~~ ~~I just mouthed the words like  
everyone else -~~

~~THE DOCTOR:~~ ~~What words?~~

(AFFECTING A RITUAL STANCE)

86. 3 N  
Tight profile 2-shot  
Doctor/Romana

ROMANA: ~~At the Time Academy Induction  
Ceremony - you know /~~ "I swear to  
protect the Ancient Law of Gallifrey

(2 next)



(on 3)

87. 2 R
- Wide 2-shot  
Doctor/Romana  
as he stands
- Crab L & in to  
Medium 2-shot  
Doctor/Romana
- TOG: {  
    THE DOCTOR: "With all my might and  
                  main and to the end of  
                  my days I will with  
    ROMANA: justice and with honour  
                  temper my actions and  
                  my thoughts -" /
- THE DOCTOR: Pompous lot. All words,  
no actions.
- ROMANA: Come on, Doctor, that's not  
true. What about Salyavin?
- THE DOCTOR: Salyavin! Ah, yes, he was  
my hero when I was a boy.
- ROMANA: Really Doctor? A great  
criminal your hero?
- THE DOCTOR: Well, criminal yes, but  
such style, such flair.
- ROMANA: Panache?
- THE DOCTOR: Bit like me in that respect.
- ROMANA: Did you ever meet him?
- THE DOCTOR: No, no. He was imprisoned  
before I was born.
- ROMANA: Imprisoned? Where?
88. 4 M
- Long 2-shot  
Doctor/Romana
- THE DOCTOR: I've no idea./ (HE CALLS  
OUT) Professor!
- PROFESSOR: (oov) Yes?
89. 3 N
- Kitchen door  
Professor arrives  
in MS
- THE DOCTOR: Salyavin (CRASH)/ He was  
a contemporary of yours wasn't he? Do  
you know where he was imprisoned?

(4 next)

(on 3)

THE PROFESSOR HURRIES  
IN EXCITEDLY)

90. 4 M PROFESSOR: I've just remembered!  
Deep 3-shot  
Chronotis fg L  
/3 to Q/  
THE DOCTOR: We only just asked you.  
PROFESSOR: What?
91. 2 R THE DOCTOR: Where Salyavin was  
MCU Chronotis imprisoned./
92. 4 M PROFESSOR: Salyavin? I'm not talking  
A/B about Salyavin. Good riddance to  
Track in with him./We must find the book.  
Chronotis to  
2-shot  
Chronotis/Doctor  
THE DOCTOR: Professor, what do you  
think we're ~~doing~~ trying to do?  
PROFESSOR: But I've just remembered.  
There was a young man here earlier.  
Came to borrow some books. He took  
them whilst I was out of the room,  
~~making tea.~~  
THE DOCTOR: Who was he Professor?  
PROFESSOR: Ah! If only I could remember,  
Oh dear, I've got a memory like a
93. 2 R ~~THE DOCTOR: ~~What was his name?~~~~  
3-shot fav. Romana  
/4 to N/  
~~PROFESSOR: Oh dear, what is it I've~~  
got a memory like? What's that thing  
you drain rice in?  
THE DOCTOR: ~~What was his~~ What was his  
name?

(3 next)

(on 2)

ROMANA: Was he old? Young? Tall?  
Short?

94. 3 Q CU Chronotis PROFESSOR: I remember! /Sieve! That's  
what it is. I've got a memory like  
a sieve./

95. 4 N CU Doctor

96. 3 Q A/B THE DOCTOR: Professor! Who took the  
book!!/

97. 2 R A/B PROFESSOR: Ah, I don't remember his  
name. /

Crab L to favour  
Chronotis

ROMANA: Please try.

/4 to M/

PROFESSOR: Alright. A... No, it didn't  
begin with A. B? B? ... B ... E.

TOG: { THE DOCTOR: C?  
ROMANA:

PROFESSOR: D.

( - next)

"DOCTOR WHO"

'SHADA'

EPISODE TWO

3A 2B 4E

27. 2 B \_\_\_\_\_ / ZERO. INT. CHRIS'S LAB  
MS Chris's  
acid test

(CHRIS EXAMINING BOOK.  
THERE IS A KNOCK  
ON THE DOOR)

28. 4 E \_\_\_\_\_ CHRIS: Come in.  
CMS Clare  
Pan her L to  
deep 2-shot Chris/Clare (ENTER CLARE KEIGHTLEY)

CLARE: Chris.

29. 3 A \_\_\_\_\_ CHRIS: Shhh  
MS Clare

CLARE: What do you mean shhh. You just  
told me to drop everything and come  
running. So I came.

30. 2 B \_\_\_\_\_  
A/B  
Pan Chris L to sink (CHRIS IGNORES HER),  
31. 3 A \_\_\_\_\_  
2-shot Chris/Clare

(Break next)

(on 3)

CLARE: (cont.) I can easily go away again.

CHRIS: You will miss something extraordinary.

CLARE: What?

Crab R as Chris X's  
to fg bench.  
Low deep 2-shot  
Clare/Chris

~~CHRIS: Quite extraordinary.~~

~~CLARE: Why are you being so  
pompous and odd.~~

CHRIS: This book, Keightley, this book.  
~~will do to science what the Japanese  
did to Pearl Harbour.~~

~~CLARE: You mean dive bomb it?~~

Crab L with Clare to  
hold 2-shot as she  
sits

~~CHRIS: What? I mean...~~

CLARE: I didn't know you were  
writing a book anyway.

CHRIS: Me? I didn't write it I  
found it. *It's staggering.*

~~CLARE: What, just lying about?~~

~~CHRIS: Yes, this book it's...  
it's... staggering.~~

CLARE: What's it called?

CHRIS: Called? ~~How should I know?~~

RECORDING BREAK

CLARE: ~~Then~~ What's it about?

CHRIS: I don't know.

CLARE LOOKS AT HIM BLANKLY

3A 2B

32. 2 B  
High deep 2-shot  
fav. Chris,  
Clare fig. R

~~2. INT. CHRIS'S LAB. DAY~~

~~(AS BEFORE)~~  
CHRIS: ~~All I know is it's revolutionary.~~  
CLARE: But...

CHRIS: Feel that page. What does it feel like?

CLARE: ~~I'm afraid it feels rather like paper, Chris. Paper.~~

CHRIS: Alright, tear it. Tear it. Go on, try.

CLARE: That's not the way to treat a book.

(SHRUGGING, CLARE  
TRIES TO TEAR IT)

(SHE CAN'T)

Alright, so it's strong paper.

CHRIS: (HANDING HER A SHARP KNIFE)  
Cut it.

33. 3 A  
Tight 2-shot  
fav. Clare

CLARE: Presumably I won't be able to./  
OK - so it's a wonderful new form  
of paper - ~~hardly constitutes a dive  
bomb attack on the World of Science  
or whatever you said.~~ That hardly

34. 2 B  
A/B  
Depressed Grab L  
as Chris goes upstage

~~constitutes...~~  
CHRIS: Tell me what you think it's made of.

CLARE: Easy. A plastic of some sort.

CHRIS: I checked. Not a single polymer in sight.

(3 next)

(on 2)

CLARE: All right then - metal.

35. 3 A  
Chris enters fg L

CHRIS: There's no crystalline structure at all./

CLARE: What about a single crystal?

36. 2 B  
Tight 2-shot  
fav. Chris

CHRIS: ~~A single crystal. It if is, our Mr Dalton's got a lot of explaining to do./ That's what I mean.~~ Yes, I think its some sort of crystal, no it can't be a crystal. Half of it's stable all the time, half of it none of the time ... there's absolutely no way of telling what it's made of./

37. 3 A  
Medium 2-shot  
fav. Clare

CLARE: Spectrographic analysis?

CHRIS: Ah yes. I got a positive result from the spectrograph.

38. 2 B  
CU Chris

CLARE: What?/

CHRIS: It blew up.

(CLARE VERY STARTLED)

RECORDING BREAK

(on 2)

4M, 3Q, 2R

3. INT. PROFESSOR'S ROOM. DAY.

(AS BEFORE)

PROFESSOR: X ... Y ... Y .....

THE DOCTOR: Young?

98. 3 Q MCU Chronotis PROFESSOR: Yes, young Parsons, / Christopher, born 1957, graduated 1978 Honours Degree in Chemistry currently engaged on Post Graduate studies in Sigma Particles -/
99. 2 R A/B Romana frame R THE DOCTOR: (GENTLY) Where is he now?
100. 4 M WA fav. Romana Chronotis X's fg L PROFESSOR: Physics lab. I should think. / Turn left at -
101. 3 Q Tight 2-shot Doctor/Romana THE DOCTOR: Yes, I know. I'll be back in two minutes. /

(HE CROSSES TO THE DOOR.

ROMANA GOES WITH HIM)

(QUIETLY) If I'm not back in two hours, both of you get in the Tardis and lock the doors. Put out an All Frequencies Alarm.

102. 2 R WA sofa fg as Romana sits R

(3 next)



58

66

(on 2)

/4 to L/

ROMANA: Right.

(HE GOES)

PROFESSOR: More tea, my dear?

103. 3 Q  
Profile CU Romana

ROMANA: Lovely! Two lumps, no  
sugar.

TAPE STOP:

/3 to N/

59

(25)

3A 2B 4E 4D

39. 2 B / 3A. INT. CHRIS PARSONS LAB

CS book under  
microscope  
Slow tilt up to  
profile CU Clare

(CHRIS & CLARE  
AS BEFORE)

(CLARE IS NOW LOOKING  
AT THE BOOK THROUGH  
THE MICROSCOPE -  
CHRIS IS ON THE PHONE)

40. 4 E  
Deep 2-shot  
Chris fg R at desk

CLARE: But this is incredible. /

CHRIS: Thank you.

CLARE: Not only can't I tell what the  
structure is, it actually doesn't seem  
to have a structure. ~~However much I~~  
~~increase the magnification, its still~~  
~~totally smooth and featureless.~~

41. 2 B  
MS Clare

CHRIS: Exactly. /

Chris in up R

CLARE: ~~Pure matter, non-atomic matter.~~  
~~Oh this is ridiculous, utterly impossible.~~  
You've rigged this microscope.

CHRIS: Don't be daft.

Pan L to  
deep 2-shot  
Chris/Clare

CLARE: But you can't have matter without an  
atomic structure. Its fundamental.

/4 to D/

CHRIS: Yes

60

26

(on 2)

CLARE: Radiation readings?

42. 3 A  
MS Chris  
Zoom out with him  
to deep 2-shot  
Chris/Clare  
fav. Clare

CHRIS: Something else that doesn't make sense./ It seemed to be absorbing radiation from the air around it when there wasn't any radiation here to absorb.

CLARE: I don't believe this.

CHRIS: Look, I can't explain it. It's a sort of reverse emission.

CLARE: Why don't you ask old whatsisname?

CHRIS: Who?

CLARE: Professor Thingy. You know, where you found it.

CHRIS: Chronotis, well that's the obvious thing to do I suppose.

43. 4 D  
MCU Chris

CLARE: Is that why you haven't done it yet?

44. 3 A  
MCU Clare grins

(CHRIS GRINS /  
HE GETS HIS COAT)/

45. 2 B  
MS Chris

CHRIS: All right, I'm off.

Crab R with him  
to 2-shot  
Clare/Chris

(CLARE FILLS THE  
KETTLE AT THE SINK)

You ... er ... make yourself at home.

Hold on Clare

~~CLARE: Oh I will.~~

~~CHRIS: I thought you would. Bye bye.~~

~~CLARE: Take care.~~

~~(CHRIS LAUGHS)~~

RECORDED BY [unclear] 12 to 17 14-5-57

TELECINE 1A:

Ext. Field. Day.

SKAGRA appears in reverse order from his entry into his spaceship and walks towards his car.

TELECINE 1B:

Ext. Cambridge Streets. Day.

THE DOCTOR riding a bicycle along a lane.

CHRIS riding his bicycle.  
Both from opposite directions.

At one point the DOCTOR actually has to swerve to allow CHRIS to pass.

They do not, of course, recognise each other.

TELECINE 1C:

Ext. Porters Lodge. Day.

SKAGRA approaches.  
~~The same unsympathetic PORTER is there.~~

~~SKAGRA goes on his way towards the Professors room without another word.~~

END TELECINE.

1) 35mm. Set up 2. Low angle.  
(Skagra and his bag down ramp at Ealing to appear.)

2) 35mm. Set up 1. Wide angle.  
(Skagra down ramp at Ealing.)

3) Over bonnet of car. Skagra appears at gateway, bound for car, jib down to reveal car bonnet.

4) (Junction of Botolph Lane and Free School Lane). Doctor on his bike L to R to L to R.

5) L/A Doctor on his bike down Botolph Lane (Doctor, Doctor f/g).

6) MLS Chris on his bike along Kings Parade (from rear of 2 CV). Keep slightly R to L if possible.

7) (From Churchyard). Pan L to R with Doctor's head over graveyard wall.

8) (From Silver Street corner). Pan R with Chris as he turns sharply into Botolph Lane. Hold Doctor's indignant reaction.

9) ~~MLS Skagra with his bag along St. Andrews Street, east side. Pan him R into Emanuel College.~~

10) ~~L/A arch to New Court. Skagra in from L to 2-S Porter/Skagra.~~

~~SKAGRA: Is the Professor alone now?~~

~~PORTER: (PUNCTILIOUSLY) The Doctor left a short time ago, sir.~~

11) Low long 2-S Porter/Skagra. Favour bag as he X's f/g.

62

(67)

RECORDING ORDER FOR SCENE 5

- 1) The Scene
- 2) Shots 3P\* & 2R\*
- 3) Shots 4N\*\* & 3Z\*\*
- 4) Shots 4N\*\*\* & 2R\*\*\*

4L, 4M, 3N, 2R

104. 2 R / 5. INT. PROFESSOR'S ROOMS. LATE AFTERNOON.

O/Shoulder  
MS Romana  
toasting muffins

(PROFESSOR COMING  
OUT OF KITCHEN)/

105. 3 N  
Deep 2-shot  
Chronotis/Romana

~~PROFESSOR: Oh dear.~~

~~ROMANA: What's the matter?~~

Zoom in with  
Chronotis to  
2-shot Romana/  
Chronotis

PROFESSOR: I've run out of milk.

ROMANA: I think that's the least of  
our problems.

PROFESSOR: I feel so stupid about  
losing that book.

Chronotis X's fg

~~ROMANA: We'll find it.~~

~~PROFESSOR: I hope so. I do hope so.~~  
You're shivering, are you cold?

ROMANA: No. It's just a feeling.  
The sound of those voices unnerved me.

106. 4 L  
CMS Chronotis fg R  
He turns back to room

PROFESSOR: A cup of tea will make  
you feel better./ Ah - no milk  
of course. I'll just pop out and  
get some./

107. 3 N  
MS Romana  
Pan Chronotis R to door

(2 next)

63

68

(on 3)

ROMANA: I don't think that's a very good idea Professor.

PROFESSOR: Why not? ~~It's the only way I know of getting milk. Short of keeping a cow.~~

108. 2 R  
2-shot Romana/Chronotis  
fav. Tardis

ROMANA: We've got plenty.

(SHE INDICATES THE  
TARDIS)

PROFESSOR: Oh yes, of course.  
Splendid./

109. 3 N  
MS Chronotis

Pan him L to  
2-shot Romana/Chronotis

(ROMANA GOES  
TOWARDS AND  
IS ABOUT TO ENTER  
THE TARDIS)

/4 to M/

Type forty isn't it? First came out when I was a boy you know. That'll give you an idea of how old I am.

ROMANA: I won't be a moment.

~~PROFESSOR: Yes you will. One of the main complaints about the type forty was that its kitchens were an intolerable distance from the control chamber.~~

~~ROMANA: I've never known the Doctor use them anyway.~~

(2 next)

(on 3)

(ROMANA SMILES  
AT HIM AND GOES  
INTO THE TARDIS.

THE PROFESSOR  
EXAMINES THE  
TARDIS, REMINISCING TO  
HIMSELF)

PROFESSOR: Salyavin. Yes. Good  
riddance to him. Good riddance.  
Pah! Undergraduates.

Crab R with Chronotis  
to door

He exits frame L

(THIS LAST IS  
IN RESPONSE TO  
THE BABBLE OF VOICES  
WHICH IS NOW AUDIBLE  
OUTSIDE THE ROOM.

Q Knock

THERE IS A  
KNOCK ON THE DOOR)

Come in!

Pan Skagra R to  
side table

He sets down bag

(HE AUTOMATICALLY  
HEADS TOWARDS  
THE KITCHEN AS  
PER USUAL.

AS SKAGRA ENTERS  
CARRYING HIS  
BLACK BAG)

(OFF) Have to be lemon tea I'm  
afraid. No milk at the moment.  
Girl's gone to get some.

110. 2 R  
MS Kitchen door

(THE BABBLE  
OF VOICES GETS  
RATHER LOUDER  
AS SKAGRA UNCLIPS  
HIS BAG)

111. 4 M  
MLS Skagra  
He walks forward

How many of their are you for  
heaven sake? I haven't got many  
cups. /

(SKAGRA REMAINS IMPASSIVE)/

112. 2 R  
MS Chronotis

(4 next)

(on 2)

Pan him R to  
deep 2-shot  
Chronotis/Skagra

(NOT GETTING ANY  
REPLY, THE PROFESSOR  
RE-ENTERS,  
HE IS SLIGHTLY  
CHILLED BY  
SKAGRA'S PRESENCE)

SKAGRA: Professor Chronotis?

113. 4 M PROFESSOR: Hello? ~~Where are the~~  
CU Skagra ~~others?/~~

114. 2 R SKAGRA: I have come for the book./  
CU Chronotis

115. 4 M PROFESSOR: Book? What book?/  
A/B

116. 2 R SKAGRA: You know what book./  
A/B

117. 3 N PROFESSOR: I don't know what you're  
2-shot fav. Chronotis talking about./ I don't have any  
book. That is I have lots of books.  
What book do you want?

SKAGRA: The book you took from the  
Panopticon Archives.

118. 4 M PROFESSOR: What do you know of the  
Deep 2-shot fav. Skagra Panopticon? /

SKAGRA: The Book Professor! You  
are to give it to me.

~~PROFESSOR: On whose instructions?~~

~~SKAGRA: Mine Professor.~~

(2 next)



66

71

(on 4)

PROFESSOR: Who are you?

119. 2 R CU Chronotis  
SKAGRA: ~~My name does not concern~~  
~~you.~~ Give me the book./

120. 4 M A/B  
Crab R with Skagra  
to lose Chronotis  
PROFESSOR: I don't know where it  
is./

121. 2 R A/B  
SKAGRA: If you will not give me  
the information voluntarily I will  
... deduct it from you./ I am sure  
there is much else in your/mind that  
will interest me.

Shot 121A: 3 P\*  
CS bag  
Sphere appears  
(on aerial)

(HE HOLDS OPEN  
THE BAG.

THE BLACK SPHERE  
FLOATS UP  
OUT OF IT./

122. 2 R A/B Chronotis' reaction

IT BEARS DOWN  
ON THE PROFESSOR)/

Shot 122A: 4 N\*\*  
Deep 2-shot  
fav. Skagra  
OVERLAY 3 Z  
LS sphere  
(zoom in on 3 Z)

PROFESSOR: What are you doing?  
No ... No!/

Shot 122B: 2 R\*  
CMS Chronotis  
Sphere on rod in  
from frame R

(THE SPHERE  
ATTACHES ITSELF  
TO THE PROFESSOR'S  
FOREHEAD./

Shot 122C: 4 N\*\*\*  
Low 2-shot fav.  
Skagra. Sphere  
attached to  
Chronotis' forehead

TOGETHER THEY  
COLLAPSE)

Shot 122D: 2 R\*\*\*  
CMS Chronotis  
sinks to his knees

SKAGRA: Do not fight it Professor.  
Do not fight it/or you will die!

TAPE STOP: